



POTTERS  
GUILD  
of BRITISH  
COLUMBIA

1359 Cartwright Street  
Granville Island  
Vancouver BC V6H 3R7  
Fax: (604) 669-5627  
Tel: (604) 669-5645

# Newsletter

September 1999

KATHRYN O'REGAN

*BEYOND THE MILLENNIUM*

September 4 - 30

Gallery of BC Ceramics



# KATHRYN O'REGAN

## *Beyond the Millennium*

In a cosmic explosion of colour and form, this exhibition presents a symphony of nature's challenges and human response. As with the birth of a new planet or galaxy, these surfaces and forms are metamorphosed in the firing process.

While attending Algonquin College and The University of Ottawa, Kathryn's early work reflected her aptitude for technical knowledge. She concentrated on the consistency and symmetry required for the production of functional stoneware,

while maintaining a keen interest in the use of natural line and form. Later, she spent an extended period developing skills and style in painting and writing before moving to Vancouver. At Emily Carr Institute of Art and Design and Capilano College, Kathryn found new mentors who encouraged her to cultivate her strength as a free form artist, most evident with her work in line drawings and clay sculpture.

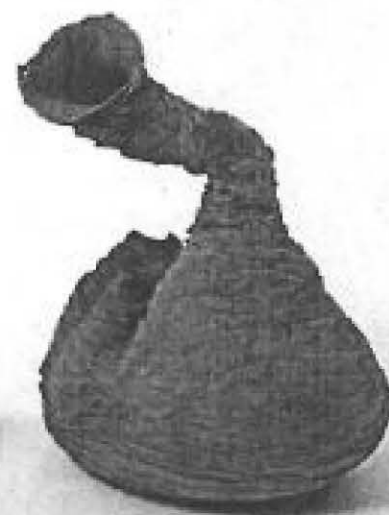
The inspiration for my work comes from many sources: the cosmos, seasonal elements, music, dance and human interplay. We are influenced by that which we feel, see, hear, smell and intuitively sense. These sensory messages move from the outside and are absorbed by the innermost creative self. By being sensitive to our emotional responses we release our will or control, and the whole self is free to speak.

I follow the process of creation without preconception, allowing interplay between intuition and randomness. By remaining sensitive to the innate behaviour of the clay, each piece evolves and is not confined by a predetermined product.

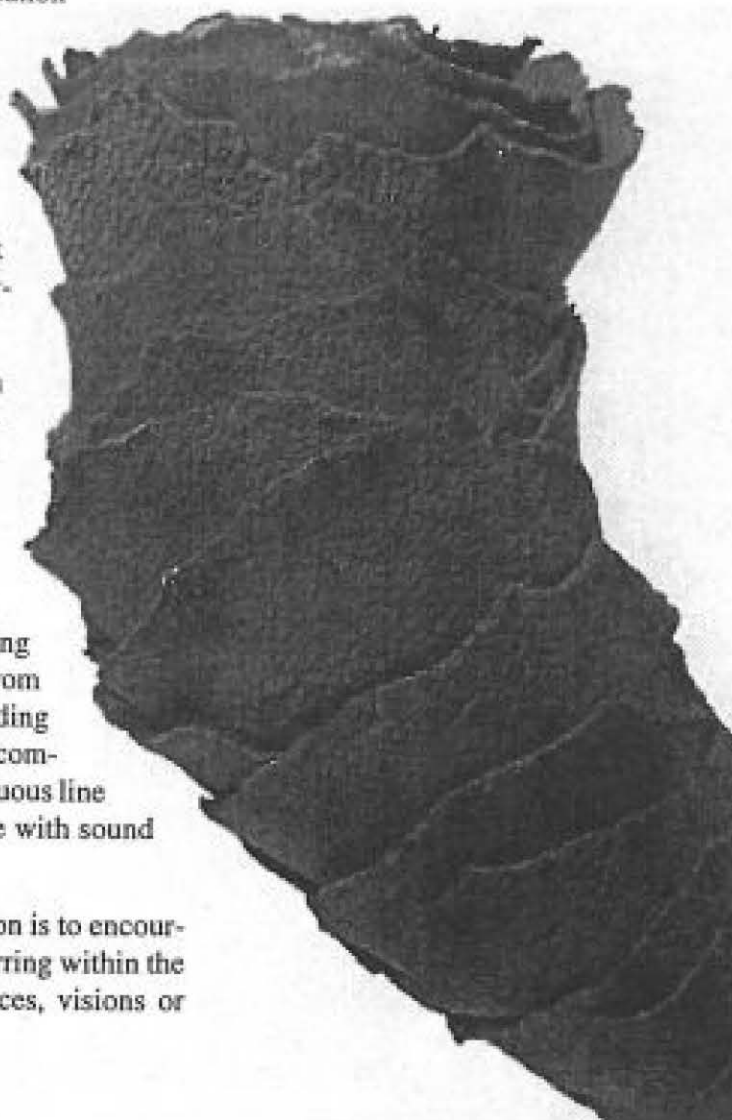
Tension is created between surface and form; the fluidity of form belies the dry and unyielding surface. Surface and form are metamorphosed through the energy of fire. The pieces are animated, moving together, around or away from one another in a never-ending choreography. My recent compositions embody a continuous line that is lyrical and resonate with sound and colour.

The intent of the installation is to encourage reaction, to cause a stirring within the observer of past experiences, visions or dreams of the future.

*Kathryn O'Regan*



above: *Affinity* 1998 height 53.3 cm  
left: *untitled, (detail)* 1998 height 50.8 cm  
far left: *Desert Morning* 1998 height 30.5 cm  
cover: *Resonance* 1998 height 53.3 cm  
All works are low fire earthenware and glaze.



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## CORNER CHAIR

For some time the Board of Directors has been trying to initiate activities and programs that give greater involvement to more guild members as well as improve the newsletter. The **Made of Clay** Exhibition and Sale, monthly feature artists in the Gallery, **How Do They Do That?** events, slide lecture nights as part of full-day workshops and our recent book have all been undertaken with this goal in mind. Some initiatives have been more successful than others. For instance the **How Do They Do That?** evenings have attracted many potters bringing together members with non-members. To ensure that as many members as possible can be involved with **Made of Clay at Christmas** we have changed the format. See our revised plans in the next column. We felt that this would be wonderful public exposure for members who are not in the Gallery or perhaps not ready or willing to risk the big Christmas shows.

In view of the apparent groundswell of desire for the Guild to take a more social role and the proliferation of many local guilds, the Board will be examining in the near future what the possibilities are and just what our role is as a provincial organization. With any change we need to assess the impact on the future direction of the Guild. As always we need input from members at large to keep us from stumbling around in the dark.

How would you like to see the Guild change? What activities would involve you?

Aaron Nelson has resigned as a director and will be moving to Chicago in September with his partner who is doing a doctoral art history degree. Aaron has been an enthusiastic member and director and it has been very enjoyable working with him. We wish them both success. Tanis Saxby, who is a new member, has joined the Board to replace Aaron.

The Board has now formed committees for the year; please see the list on page 7.

I hope you all have had a great summer.

Ron Vallis  
President

## MADE OF CLAY AT CHRISTMAS

The Roundhouse  
November 19-21, 1999

The Board is firmly committed to this event, feeling that a Christmas sale is a major opportunity for Guild members. Several members felt the \$450 booth rental was too restrictive, frightening all but well-established artists, many of whom were committed to exhibitions prior to our finalizing a time and place for our event.

There are now two choices:

1. A 10 x 10' (100 sq') draped booth as in previous **Made Of Clay** shows at \$450.
2. A 5 x 5' (25 sq') space at \$135 for a freestanding display viewed from all sides.

The ten 10 x 10' booths are planned for the perimeter of the room. The 5 x 5' spaces occupy the center of the room as shown on the enclosed application form. The 5x5' spaces are for freestanding displays viewed from all sides, for example: back to back Ikea shelving, stacks of crates, bureau drawers or a cluster of plinths. Be creative; use your imagination!

With this open floor plan, there is no wiring outlets available and no room for chairs or other obstructions in the aisles.

Lighting is favourable since the room has many flood lights. There is 200 square feet of storage for exhibitors' stock and a common seating area.

Since we anticipate increased set-up traffic with the greater number of exhibitors, we need all of Thursday to get organized. Consequently the previously announced gala opening is cancelled. Friday sales begin at noon with a 21:00 closing. Saturday and Sunday hours are 10:00-18:00.

We urge all participants to display quality work. There is no jurying, however the Guild has expectations; there should be no seconds, no signage to indicate *discount*, *markdown*, etc. and prices must reflect reasonable market levels. Mugs have not sold for \$5 since 1973!

Let's make this event an annual one creating opportunity for all Guild members to enjoy a pottery festival, socializing with your fellow potters, and most importantly increasing public awareness of the vibrancy of our artistic community.

Ron Feicht Show Chair

## NORTHWEST CERAMICS FOUNDATION

Congratulations to Steve Provence who was awarded a Maureen Wright Scholarship to attend the Les Manning workshop at the Shadbolt Centre for the Arts.

The first plate decorating workshops at the Eagle Harbour and Roundhouse Community Centres have been successfully completed. Many thanks to the participants for their support in our fundraising activities. Our donated plate count stands at about 70, only 130 to go! D'Arcy Margessom's workshop at the Roundhouse was videoed and we hope to project an edited version during the dinner on October 29. Tickets are now on sale at the Gallery of BC Ceramics on Granville Island.

Tam Irving President



Marguerite Ko (second from right) received the Maureen Wright Scholarship in 1998. With the funds she took the *Altered Extrusions* course at Mudslinger Clay Studios with Linda Doherty (centre).

She gratefully acknowledges the generosity of the Foundation.

## GALLERY NEWS

Last month, in the section titled **Semi-Annual Guild Exhibitions: Feedback**, I mentioned a letter encouraging the Guild to publish detailed information about the Gallery; how to include work in an open Guild exhibition; what the Gallery looks like; and to give detailed descriptions of exhibitions as well as other relevant information. The recommendation suggested that this would probably have a positive outcome by encouraging members who are not already in the Gallery of BC Ceramics to submit their work to these exhibitions. See below in the section **Participating in Open Guild Exhibitions** for further details about submitting your work to the December exhibit **Stems and Steins**.

The Communications Committee brainstormed and developed the idea of including a Gallery insert in the newsletter two or three times a year. This informative sheet has much marketing potential and could be mailed to our customer database. The insert, a four-page section, is projected to feature informative materials including photographs of the Gallery, text and images about new work, upcoming exhibits, investment potentials for collectors, historical and technical information. The Gallery Committee is working hard to put the inaugural edition together. Look for it later this fall!

### GALLERY SALES

This summer has not been as busy as we had hoped and planned. The downward trend beginning in May continues. June sales fell far below our projection, recording a decrease of 26%, the lowest sales figure in five years. It was an extremely weird month because although the dreadful weather kept the number way below normal, several artists experienced very good sales of mainly larger items. Although no significant analysis has been done, this suggests that we didn't see the casual visitor, the ones who purchase the multitudes of smaller items. Rather we attracted the dedicated ceramic lover who came despite the rain! July sales were a little brighter than June's, yet we still did not achieve our target by 18%, again a record low in five years. Approximately halfway through the month of August, we are at 50% of our target; we can only hope that the buying continues. Something we

have just instigated is extending our hours slightly. Instead of being open 10:30 am - 5:30 pm seven days a week, we now open at 10:00 am everyday and stay open until 7:00 pm on Thursday and Friday nights. During the first week, the sales on the two evenings have definitely proven worthwhile with a two-day average of over 40% of the day's total sales made in the extra hour and a half!

### PARTICIPATING IN OPEN GUILD EXHIBITIONS

These are guild-wide events, open to all members of the Guild. We refer to the display area of the Gallery where this work is showcased as an exhibit to indicate that this area is something other than the ongoing retail displays. It is a temporary, special display of work that we do not usually carry, and it changes on a monthly basis. The word exhibit is not intended to discourage or exclude those members who feel their work is not up to 'gallery' standards; you do not need to be, or classify yourself as a professional potter to participate. The only rules of thumb to follow are: the work does what it is intended to do, for example a functional teapot must be able to hold hot liquid and pour well and a salt shaker should hold and shake salt; items should not draw blood when handled and should have a stable base. Each open guild exhibit is based on a theme to allow for a cohesive display. For December, the title is **Stems and Steins**. It includes goblets and beer tankards, which have been very popular gift purchases in previous years, and indeed year round. If you make either, please think about including them in this year's exhibit.

Once you've decided, there are a few details and logistics that need to be sorted out. The Gallery will need the following from you: statement about yourself, list of works with retail prices and labels, and shipping/delivery. In the information about you, consider this as an artist's statement. This can include any but not necessarily all of the following: resume and/or curriculum vitae meaning a more elaborate summary of your activities and education, information such as ceramic-related education, exhibitions, workshop/teaching positions and publications. Do not feel you need to make more than a simple statement

but it should be interesting to our customers and our staff. If you're not sure where to begin, think how you would introduce yourself to someone interested in your work; why you do what you do; how you came to be a potter; what are your influences and inspirations. It is most important to ensure the reader has a sense of you and your personality. After all, they are purchasing one of your creations, a piece of you. Having some further knowledge of the maker greatly enhances the sale.

Please include an inventory list with your work. If you are sending in more than one of a particular item, same description and same price, just indicate the quantity rather than listing it two or twelve times. It is important that the information describes the item in enough detail for the Gallery staff to identify it. Please include the retail price of the item; keep in mind that our commission split is 50/50. On the actual pieces, we require that you label them with the code for the exhibit 'SHOWL \_ \_ \_', leaving enough room after for three numbers and the retail price. The labels should be no larger than 3/4 x 1/2". If your work needs further identification, please use a separate label and beginning with the number 1, and corresponding to your inventory list, label them as such. This label is removed once we have numbered it in our inventory system. When you are thinking about the number of pieces to submit, anticipate that there will be perhaps one to three on display depending on the number of members participating and works submitted. You should include enough for the same amount in overstock. If you have experienced great sales with a particular item, it may be prudent to plan sending more.

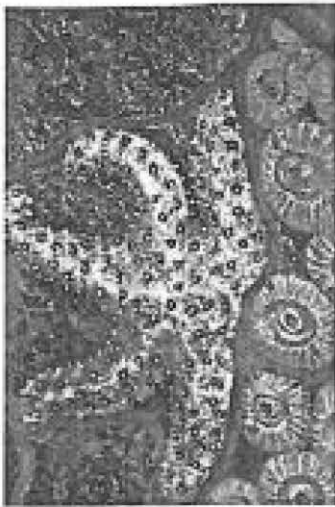
### SHIPPING AND DELIVERY

The dates for delivery of work are December 1 to 3. We cannot receive work any earlier because there is an exhibition. Setup is on Friday, December 3. If you are able to deliver the work by hand, I anticipate that we will ask you to leave the work packed in the boxes rather than you needing to unpack them. Those members who do not live in the immediate area are especially encouraged to submit work and not to be overwhelmed by shipping. Many

*Please see GALLERY NEWS page 6*



## CONNIE GLOVER



*Rising Tide*, 1999, ceramic mural, 12.6 x 3 metres, Cosmo Plaza, 8788 McKim Way, Richmond, right; above: detail.

It was a year ago this July when I received the terms of reference for the Cosmo Plaza public art project in Richmond. Having no background in public art, I thought at first it would be futile to compete but then decided that not trying would be the only sure way not to get the commission. So I decided to throw in my hat, and attended the information session at the site in early August. It was more than a little overwhelming to stand below the towering three-storey elevator shaft identified as the site for the artwork. What could I possibly propose?

Shortly after that meeting, I went to our cabin on a remote island in Barkley Sound for a vacation and inspiration arrived. I was sitting in my favourite spot revelling in the beauty and thriving sea life of the intertidal zone and the idea came to me to represent a vertical slice of the seashore on the elevator shaft in relief ceramic tile, with particular emphasis on the intertidal zone, which I have gained an appreciation for and fascination with over the past few years. The coastline of the island is a rocky, protected shore where the intertidal zone is a fascinating study in biodiversity, complexity, adaptation and beauty. I hope the mural portrays some of these things. I decided to represent the seashore from about 12' underwater, through the intertidal zone, beach, rocky shore, forest, distant mountains and sky. I drew up my first sketch in about an hour. A week or two later, I was pleased and excited to learn that I had been shortlisted with three or four other artists. We were required to

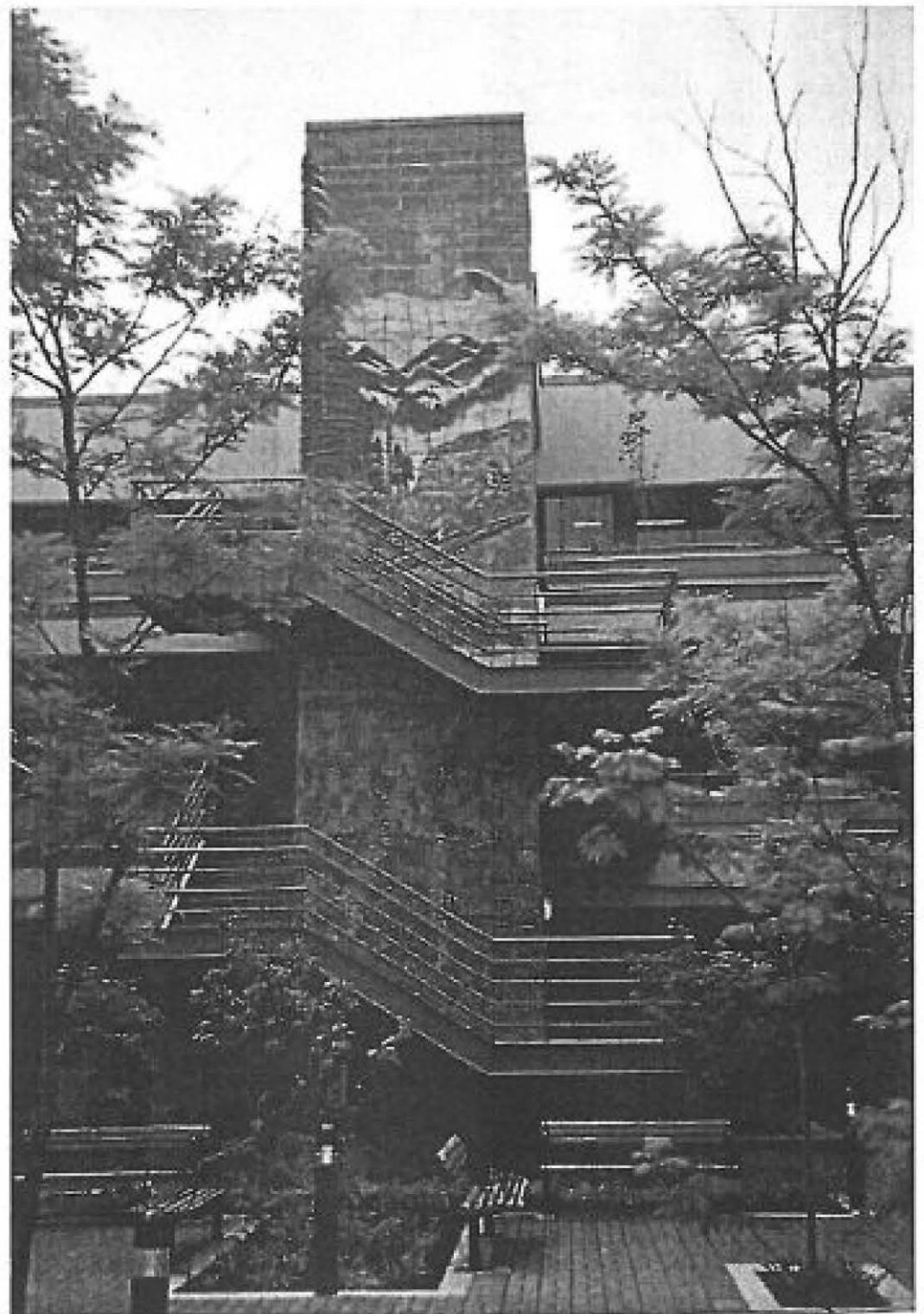
prepare a more detailed proposal and I produced two sample tile pieces, each measuring approximately 18" x 30", to illustrate my idea of relief ceramic tile depicting starfish, anemones and other creatures of the intertidal zone and presented these along with a larger, more detailed sketch, a budget and a rationale. It was the end of September last year when I learned that my proposal had been accepted. I was elated but also somewhat daunted by the enormity of the task before me. What if I made this huge thing and nobody liked it? What if it fell off the wall?

Before beginning the work in clay, I worked

out the design by doing a full-size sketch on paper. This was taped to the elevator shaft and some minor modifications were made to the design at this point. Later, the sketch was used to trace forms onto the clay and as a reference. I began the clay work in mid-November.

The tiles were made by rolling out 1/2" thick slabs of clay on my slab roller and covering my studio table, which had been extended to be the width of the elevator shaft plus 10% for shrinkage of the clay during drying and firing. I pounded and

*Please see GLOVER page 9*



## GALLERY NEWS

from page 4

members send in work via Greyhound Couriers. They are very reasonable and do insure for loss but not damage. When packing your work, make sure that it is secure in the box, no room for movement, with at least 4" of packaging on all sides. Pieces should be individually wrapped in bubble wrap, or five to eight sheets of stiff newsprint. This box should be placed in a second, slightly larger box, stuffed with packing material if required.

If any further information is required, please do not hesitate to call me at the Gallery, 604-669-5645 or email <bcpguild@intouch.bc.ca>. I am happy to answer your questions.

I look forward to displaying a broader selection of members' work this coming December.

### EXHIBITIONS

The Gallery of BC Ceramics hosted a wonderful exhibit of Laurie Rolland's newest work entitled *Traces* during July, which

had visitors enthralled even while Laurie was trying to set up her exhibit! Deb Taylor's *And Now For Something Completely Different* is in the Gallery throughout August. Deb's exhibit includes five fantastic tables, for which she painstakingly carved many, many small and not-quite-so-small tiles, all fitting together in her usual style of patterning. She has also included several groupings of patterned Tozan-fired rocks, nestling in little piles of sand, and some retro-looking lamps with tear-shaped leaves creating the 'shade' on a wire frame with clay feet! A completely different exhibit!

### FUTURE EXHIBITIONS

During September in the Gallery is *Beyond the Millennium*, an exhibition of Kathryn O'Regan's vessels that while organic and soft in form, have a dry, textured surface. This exhibition runs September 4 - 30. An opening reception has not been scheduled for this exhibit. Following this, Suzy Birstein is installing a new series of three-dimensional heads, *Tête-a-tête*, interspersed with some smaller pieces such

as accordion vases, all relating and interrelating to music. The opening for Suzy's exhibit is tentatively scheduled for Saturday, October 2 and continues to November 3.

*Jane Matthews*  
General Manager

### GALLERY OF BC CERAMICS EXHIBITION SCHEDULE 1999/2000

September 4-30

*Kathryn O'Regan*

October 2-November 3

*Suzy Birstein*

November 6-December 1

*Terry Ryals*

December 3-January 2

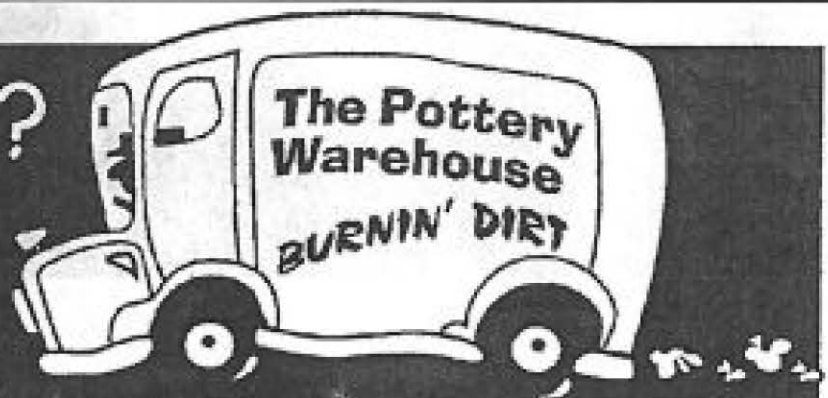
*Stems and Steins: Guild Group*

January 2 - 31

*Beat the Blues: Special 10% off*

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every day



#### **GREAT DEAL ON PACIFICA WHEELS**

Not only our usual fantastic prices on Pacifica Wheels. Now you get **\$40.00 US** back from the manufacturer with every wheel purchased before September 30, 1999

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Denman & Hornby Islands - 2nd Wednesday  
Parksville/Qualicum - 1st Thursday  
Saltspring Island - 2nd Thursday  
Cobble Hill/Mill Bay - 3rd Thursday  
Courtenay/Campbell River - 4th Wednesday

Coming soon - delivery to Vancouver  
Call for details

## **The Pottery Warehouse**

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## BOARD AND COMMITTEES

### President and Vice-President North west Ceramic Foundation

	Ron Vallis	604-325-0609
Vice-President	Ron Feicht	604-921-6677
Treasurer	Janet Turpin	604-523-1377
Secretary	Ronna Ander	604-921-7576
Directors	Rachelle Chinnery	604-874-8518
	Ronda Green	604-921-9888
	Gillian McMillan	604-937-7696
	Dona Nabata	604-222-2927
	Celia Rice-Jones	604-522-8803
	Tanis Saxby	604-926-2095
	Debra Sloan	604-736-3039
	Frank Turco	604-526-6074

### COMMITTEES

Communications	Rachelle Chinnery*
	Gillian McMillan
	Rosemary Armon
	Heather Cairns
Gallery	Celia Rice-Jones*
	Ron Vallis
	Jane Matthews
Membership	Debra Sloan
	Dona Nabata
Resource Centre	Debra Sloan
	Celia Rice-Jones
	Ronda Green

### PROGRAMS

Workshops	Debra Sloan
	Tanis Saxby
Social Events	Ronda Green
Made of Clay Sales	Ron Feicht*
	Rachelle Chinnery
Too Good for the	
Shard Pile Sale	Debra Sloan
Raku-U	Ronda Green
Made of Clay Book	Linda Doherty
Marketing	Barb Duncan

\* Chair

## PROJECT EMPTY BOWL

### A LOVING SPOONFUL

A Loving Spoonful is Vancouver's leading provider of life-sustaining nutritional support for people living with HIV/AIDS. Our goal is to deliver well-balanced meals to anyone who is hungry and homebound with AIDS. Because people who are too ill to provide for themselves cannot be expected to provide for others, we also deliver meals to dependent children of our adult clients.

All great enterprises begin with and are sustained by a sense of passion and a belief that the endeavour is crucial to improving the lives of others. We know that without our constant support, it would be hunger that pays a daily visit to our clients. For ten years we have been providing meals free of charge to those who need them most. The importance of good food is magnified for people living with AIDS. Although this disease has no cure we feel that by taking away the burden of worrying where one's next meal is coming from we significantly improve the health, quality of life and independence for our clients. Our av-

erage meal cost is about \$4.00. Our goal for 2000 is to deliver over 150,000 meals. Our mission statement is: "No one living with HIV/AIDS should live with hunger!"

David Holtzman Executive Director

### PLANNING FOR EMPTY BOWL

The next Empty Bowl event is scheduled for February 2000 at the Canadian Craft Museum. The exact date hasn't been decided but we'll keep you posted. This time the Guild will store the bowls or you can drop them off at the Loving Spoonful office at the south east corner of Richards and Drake in Vancouver. The bowls needed should be functional, small enough to carry around the museum and made with food-safe glazes. The Loving Spoonful is planning to accommodate 300 guests for this event and we'd like to ask all the potters' guilds, schools, clubs or groups to make an extra bowl or two and donate to this cause. If you'd like more information, contact me at 604-837-8518 or 604-874-8518.

Rachelle Chinnery

### TANIS SAXBY

#### New Board Member

Tanis recently graduated from the Kootenay School of Arts in Nelson. Her passion for clay led her to a new career as a clay artist in Vancouver.

Working primarily in porcelain and on the wheel, she creates sculptural and functional works. Preferring simplistic, elegant designs, she explores the elasticity of clay to create architectural, functional and sculptural works.

Her new involvement with the Board gives her the opportunity to become more directly a part of the provincial ceramic community and to share ideas. She hopes to contribute to the advancement of knowledge and awareness of the creative potentials of clay.

### APPLICATION?

See the enclosed application for Made of Clay at Christmas details on page 3  
Hope you come!



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## ESTHER SHIMAZU WORKSHOP: A REVIEW POT MAKING AS SURGERY AND ORTHODONTICS

Advertised as a ceramic sculptor making life-sized figures, I was momentarily disappointed when I saw an unfinished raw clay sculpture of about 18" in height. Esther announced, "This is pot-making. This is not deep." Her approach, very much a give-and-take experience with clay, was a revelation to some of the attendees. Rather than making maquettes of the female body, her work is a personal experience, realizing her own outer and inner form. Her works are all "Esther Shimazu" figures, sometimes with another "Esther" figure or a dog.

The body is made from slabs of a grogged cone 10 clay, fired to cone 6 and sometimes again to cone 04. The clay is coaxed into a flesh-like skin by a series of wooden dowels pressed over it. A wooden dowel with balls on both ends, a special tool used in doll making, stretched the clay from inside the form. With deft hands she made incisions to leather-hard clay, added a coil and joined and altered the body parts, until it was to her satisfaction. Not anatomically 'correct,' the figure was nevertheless totally believable, setting up its own reality and containing a powerful energy. Though less than life-size, it commanded the space around it.

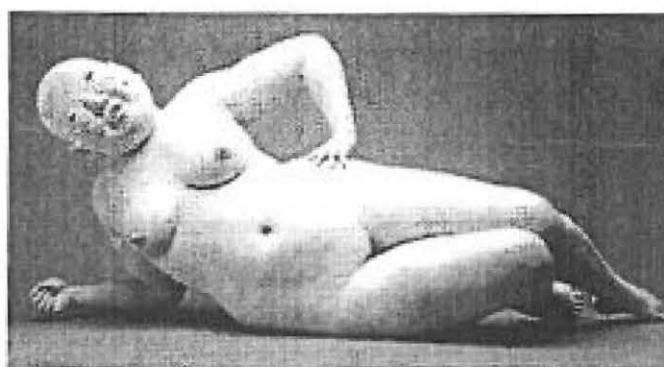
The volume of the body is set off by the *mudra* like quality of the hands. Effortlessly, Esther formed the fingers of the hands with every fingernail and wrinkle. Her ability to work very small and concentrate, produced hands resembling her own. With little bits of clay and many minute adjustments, she made the figure hold a tiny lidded jar. She gingerly placed the pot in the right hand of the figure and the lid in the other having no fear of them falling out

of the hands she had just made. The miniature jar itself was in a contrasting clay to the figure and filled with volume, creating a tense juxtaposition.

Twenty years of keen observation and practice enables her to quickly make a face from an oval slab. The eyes are just slits in the clay, reminiscent of Haniwa figures or Noh masks. The lips are made from a simple cut with the slab turned outwards. She made a row of top teeth, each one shaped and set in the gums, realistic and formed one by one, cut off and shaped by one long

nail on each of her hands. The eyes, nose and mouth serve to vent the sculpture during firing, as well as make you aware of the space within.

She made a foot, just to show us how. Each toenail, bunion and wrinkle was there. She passed the pieces around as she made them and each person got a chance to caress a foot.



The next day, Esther attached a head that she had made while alone the night before. Slight differences in degree of the angle of the head when attached to the neck, changed the overall movement of the piece. I felt I was watching a surgeon and winced as she cut in the chest to expand it to make the figure appear more upright; next she serrated the head to add clay making it bigger. The hairless head had a grin or grimace. In her self-effacing manner, she joked that their smiles say, "Buy me!" She is well supported in the United States and is a powerful practitioner of ceramic figurative sculpture.

*Dona Nabata*

## GUILD NEWS

### MADE OF CLAY BOOK SALES

Book sales in the month of June were extremely good, due in large part to several wholesale orders from our members. Thanks for your support! The retail target was 25; the actual figures were 21 retail copies, 41 wholesale and 14 Douglas & McIntyre. In July, we changed the large book display in the Gallery which decreased its presence. It had a negative effect. Although we had optimistically targeted to sell 50 retail copies and 25 wholesale copies in July, we actually only sold 15 retail. We have not received Douglas & McIntyre's figures yet. By the end of July, we have sold almost exactly 50% of our target for the year.

Plans are developing for a very informative book display in the Gallery. We hope to have this ready for September to help push early Christmas sales.

### FROM THE OVEN AND KILN DINNER

Tickets for the fantastic fundraising dinner are now for sale in the Gallery of BC Ceramics.

In the previous newsletter, we put out a call to members to demonstrate, display or sell in the Delta Pacific Resort Hotel's lobby in the weeks prior to the dinner. No one responded. Consequently, the Board is organizing it as a Guild/Gallery event. We would be very grateful for volunteers. Please call Debra Sloan 604-736-3039 or Jane Matthews at the Guild 604-669-5645.

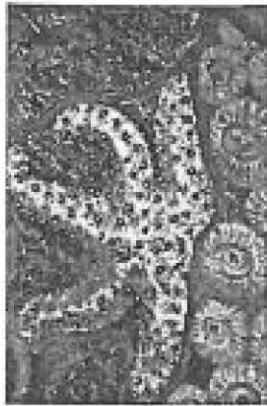
### SUMMER EVENTS

On Monday, August 2, BC Day, a fantastic group of volunteers including board members and their member friends, held both a *You Too Can Raku* and a *Too Good for the Shard Pile Sale*. Their combined efforts raised just over \$2,000 to go towards renovating the Gallery. Thank you, thank you, thank you to all those who gave up their holiday and a big THANK YOU to those who donated bisqueware for the raku. We couldn't have done it without you!

*Jane Matthews*

General Manager





*continued from  
page 5*

rolled the slabs together to make one huge 6 x 10' slab. The surface was textured with a rock and the design roughly sketched in. Clay was then added to sculpt the various plants and animals and build up the surface in high relief. I started at the bottom and worked up, and as each section was finished, I painted the surface with coloured clay slips, cut the slab into irregular tiles approximately one foot square, hollowed out the built-up elements, scored the backs to aid in adhesion to the mortar, and numbered each piece before setting it to dry thoroughly before firing. The entire mural of some 350 sq.' was done in eight sections or tablesful and used almost two tons of clay. The clay work went smoothly and without any major disruptions or setbacks, and I finished making the tiles in about five months, around April 15. It took about fifteen bisque firings in my electric kiln and eight firings in my high-fire gas soda kiln.

After firing the tiles, I had fun putting together a giant jigsaw puzzle. I laid it out on the ground at home, then packed it in order in boxes to transport to the site. It was laid out on the ground at the site and it took three weeks for two professional tile setters to complete the installation.

Above all, I hope the mural serves the purpose of reminding the public about the beauty and fragility of the marine ecosystem it depicts and its need for preservation. In these times of serious environmental issues such as endangered species, dwindling fish stocks, habitat destruction and global pollution, I'm saddened and worried to think of the threats it faces. I hope that one would come away with a sense of the interconnection and diversity of plant and animal life and the need to preserve this complex marine environment.

From start to finish, the project was a wonderful and exciting time for me. It was challenging in lots of ways and really a lot of hard work but the more I got into it the easier and more enjoyable it became. All along I had a sense of things unfolding as they should and anticipated problems dissolving. The last year was an incredible learning experience for me, both in terms of the subject matter and in terms of working on a large project like this, which was a first for me. I'm really glad I've had this opportunity and would like to acknowledge the assistance and support of the City of Richmond, who played a key role in the project's inception.

The mural can be viewed during daylight hours in the courtyard of Cosmo Plaza, 8788 McKim Way (one block south of Garden City and Cambie) in Richmond.

*Connie Glover*



*Rising Tide*, 1999, ceramic mural detail, 12.6 x 3 metres, Cosmo Plaza, 8788 McKim Way, Richmond

Decisions are really coming together for the reintroduction of a province wide one-day conference. Yahoo! Thank you everyone, guilds included, who sent in a completed questionnaire.\* Your answers to the questions have been really helpful for us trying to make decisions.

A one-day conference was the most popular response. Saturday, March 25 is the day at the Shadbolt Centre for the Arts in Burnaby. During that week the Centre is closed; we have total access to an excellent facility. Potter Sharon Reay who works fulltime at the Centre is keen and incredibly helpful. Skilled ceramic instructors and technicians will also be a real asset. Oh, did I mention they will provide this to us for free, take care of registration and do some printing free. Unbelievable!

We are planning to have 10 to 12 presenters! Lots of variety in topics, two shows with one requiring your assistance. Some sessions will have two people interacting. Who knows what can and will happen.

To help keep costs down, we are planning to draw on the amazing talent in our province and country. We are considering the following sessions: What is our clay history? Where do our influences come from? Who is doing what and why? It's time to learn more about each other and the strength we have and have lots of fun in the process.

A fund will be established specifically for the conference on a non-profit basis. Any extra money will go to future conferences, which we hope will grow to include international ceramists. During this first year we are asking each guild throughout British Columbia for funding support. Please plan to help support a presenter. More details in the next newsletter.

*Cathi Jefferson*

604-929-9175

\* Conference 2000 hopes to set a new tradition for conferences following the example of John Chernetski at Malaspina College in Nanaimo, who used to organize a one-day session every May for learning and exchange. Cathi and her committee would like your ideas and support. Do you have ideas for topics, presenters or a conference title or do you just want more information? Contact Cathi at the above number.

## EXHIBITIONS AND TALKS

**CELIA and KEITH RICE-JONES** *Facets: Segments of a Compound Eye* August 11- September 19, Seymour Art Gallery 4360 Gallant Avenue, North Vancouver 604-924-1378

**TALK:** August 29 13:00 Keith Rice-Jones gives a slide/talk presentation illustrating the general studio process and the development of an idea; also demonstrates the ritual of Runes and I Ching. Seymour Art Gallery

**RACHELLE CHINNERY** *Homage to Gwaii Haanas* a series of sculptural vases inspired by the marine sanctuary and park of Gwaii Haanas in the Queen Charlotte Islands. The Crafthouse Gallery across from the Gallery of BC Ceramics. Opening Thursday, September 2 from 18:00-20:00 and continues to October 5. 604-687-7270

**KINICHI SHIGENO** *Blue Birds*, September 24 - November 14, ceramic blue on white place setting commissioned and designed for Government House. Canadian Craft Museum 639 Hornby Street, Vancouver, 604-687-8266

**Deadline: Friday, September 10**

**City of Vancouver**, phase one; a call for ideas; **Place Marker for the Chinatown Memorial Square** at Keefer and Columbia Streets. Objective is to raise the site's profile "through the placement of art work identifiable with Chinatown, providing a meeting place and point of reference for residents and tourists." Open to artists of any ethnicity or gender who are Canadian citizens or landed immigrants residing in Canada. Complete details are in the Guild office or contact Barbara Cole, Office of Cultural Affairs, 604-871-6038 or email: <barbara\_cole@city.vancouver.bc.ca> Submissions to: Place Marker, Office of the City Clerk, 3<sup>rd</sup> floor, Vancouver City Hall, 453 West 12<sup>th</sup> Avenue, Vancouver, B C, V5Y 1V4

**Deadline: September 24**

Register and fee payment for **Third Annual Juried Nordic Art Exhibit and Sale**, October 15-18, Friday to Monday. All media accepted. Scandinavian Community Centre, 6540 Thomas Street, Burnaby, V5B 4P9, Sonja 604-294-2777

## CALL FOR ENTRIES

**Deadline: September 30**

**City of Kelowna, public art competition.** One artist or a team of artists will receive a commission to create a work of art to be located on a major wall in the lobby of Kelowna Community Theatre. For brief, send \$15 cheque payable to City of Kelowna, 1435 Water Street, Kelowna, B C V1Y 1J4, 250-862-3339 local 386 or fax 250-862-3392

**Deadline: October 31**

**Ninth Biennale nationale de céramique** June 9-September 3, 2000. Theme: voyage, evoking ideas of adventure, journey, passage, crossing, pilgrimage, tour ... voyage across time, space and life. Media: primarily clay or works integrating clay in a significant manner. Coloured catalogue. Biennale nationale de céramique, 864 rue des Ursulines, PO Box 1596, Trois-Rivières, Québec, G9A 5L9, tel: 819-691-0829; fax: 819-374-1758; email: <galerie\_art.duparc@tr.cgocable.ca> website: www.rapidus.net/gap



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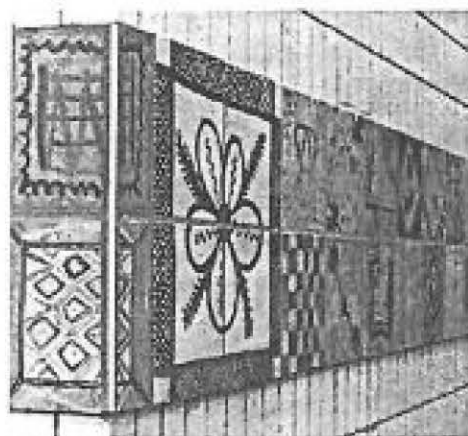
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## CELEBRATION FRIEZE



*Official opening September 25 between 11:00 and 14:00 at the Templeton Park Pool, 700 Templeton Street in Vancouver. For more information, call 604-718-6252*

Celebration Frieze is a community based art project installed on the exterior walls of the Templeton Park Pool in East Vancouver. It consists of 308 12 x 12" ceramic quarry tiles, hand painted by members of the neighbouring community and potter Cyndy Chwelos. The frieze is 2' wide and 154' long.



*Following are excerpts from comments made by Cyndy Chwelos, the artist-in-residence who led the creation of the Celebration Frieze.*

Celebration Frieze came about through the City of Vancouver Artists-in-Residence program facilitated by the Parks Board with matching funds from participating community centres. Our residency was sponsored by the Hastings Association.

Hastings Association jointly operates Hastings Community Centre and the Templeton Park Pool, approximately half of a mile

apart. The problem was the isolation and lack of awareness of the Templeton Park Pool. The specific goal of the residency was to support and generate a sense of community between the two facilities. Other concerns were: the need for more attention to youths, provide a welcoming facade, welcome participants of the ethnically diverse community and reflect the involvement of all ages.

Each of 12 workshops inspired participants to develop tiles recognizing cultural diversity. Participants came from neighbourhood schools, the Super Stark swim club, Hastings Preschool, the family enrichment centre and the general public. The enthusiasm generated in the community over the three months was infectious.

After completing this project, I've come to realize that flexibility is the key to success for an artist working in a community. It was a real challenge to work with the uncertainty of so many participants from different constituencies. I see the frieze regularly and appreciate the individual

style of each. I recognize the success in the visual coherency of the piece. The original plan works as I had hoped.

The success of this project was largely due to the administrative skills of Karen Coflin, the untiring work of two students, Debbie Jung and Elisa Chee, the cooperation of Templeton Secondary School and the generosity of Star Tile and C&S Tile Distributors who donated all 350 quarry tiles. A special thanks to all those in the community who participated.

*Cyndy Chwelos*

## OUT OF PROVINCE

### MARILYN LEVINE

*A Retrospective* at the Canadian Clay and Glass Gallery, University of Waterloo, August 27-November 28. Levine takes leather objects and meticulously renders them in clay to record personal history left by constant wear. The first comprehensive catalogue of her work is available.

### INTERNET EXHIBITION

**Y2 Clay** is the second international juried show of contemporary ceramics to exist solely on the internet. Send a non-returnable clearly identified slide to DeAnza College Ceramics, Y2Clay, 21250 Stevens Creek Blvd., Cupertino, CA 95014. Contact: Bill Geisinger 408-864-8378 or email <geisinger@kilnman.fhda.edu>

### CONFERENCE

**Different Strokes**, wood-fire conference in Iowa City, September 29-October 2. Contact Chuck Hinds, School of Art, University of Iowa, Iowa City, IA 52242, 319-335-1774 or email <chuck-hinds@uiowa.edu>

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## WORKSHOPS

August 28 and 29 **Kit Cornnel** from New Hampshire gives a half day workshop following the Noborigama opening on August 28 and a full day hands on workshop on August 29. Kit challenges us to experiment with new ideas, forms and methods using the tea bowl as a medium. Fee: \$45 Beban Park in Nanaimo. Lois Romanow at P.O. Box 2668, 330 3rd Ave, Ladysmith B.C. V0R 2E0 250 -245-0243

September 2 Thursday *Beginner Wheel* ClayTek Pottery Studios, 620 Millbank by Monk McQueen's, 604-872-8830

September 8 Wednesday *Beginner Hand Building* ClayTek Pottery Studios, 620 Millbank by Monk McQueen's, 604-872-8830

September 9-October 14 Thursdays 19:00-22:00 *Fun with Glazes: advanced* **Jeanne Sarich**. Intuitive approach to glaze making. Fee: \$99. Cloudflower Clayworks, 6928A Palm Ave, Burnaby, 604-430-5380

September 10-October 15 Fridays 9:00-12:00 *Decorating with Glazes: beginner to advanced* **Jeanne Sarich**. Glazing artistically. Fee: \$99. Cloudflower

Clayworks, 6928A Palm Ave, Burnaby, 604-430-5380

September 11-16 Saturdays 9:00-12:00 *More Fun with Clay* **Jeanne Sarich**. Explore functional form and decorative techniques. Fee: \$99. Cloudflower Clayworks, 6928A Palm Ave, Burnaby, 604-430-5380

September 18 *Intermediate Throwing: plate making* ClayTek Pottery Studios, 620 Millbank by Monk McQueen's, 604-872-8830

September 19 Sundays 10:00-13:00 9 sessions *Introduction to Pottery* **Jay MacLennan** Fee: \$129 Shadbolt Centre for the Arts, 6450 Deer Lake Ave in Deer Lake Park, Burnaby, 604-291-6864

September 20 Mondays 10:00-13:00 or 19:00-22:00 *Introduction to Pottery* **Takako Suzuki** (mornings) or **Gillian McMillan** (evenings) Fee: \$129 Shadbolt Centre for the Arts, 6450 Deer Lake Ave in Deer Lake Park, Burnaby, 604-291-6864

September 20 Monday 10:00-13:00 9 sessions *Continuing Pottery* **Linda Doherty** Fee: \$129 Shadbolt Centre for the Arts,

6450 Deer Lake Ave in Deer Lake Park, Burnaby, 604-291-6864

September 20 Mondays 19:00-22:00 9 sessions *Clay Sculpture* **Debra Sloan** Fee: \$142.64 (includes model fee) Shadbolt Centre for the Arts, 6450 Deer Lake Ave in Deer Lake Park, Burnaby, 604-291-6864

September 21 Tuesdays 19:00-22:00 *Introduction to Pottery* **Sabrina Keskula** Fee: \$129 Shadbolt Centre for the Arts, 6450 Deer Lake Ave in Deer Lake Park, Burnaby, 604-291-6864

September 22 Wednesdays 9 sessions 10:00-13:00 *Daytime Pottery* **Fredi Rahn** Fee: \$129 Shadbolt Centre for the Arts, 6450 Deer Lake Ave in Deer Lake Park, Burnaby, 604-291-6864

September 22 Wednesdays 19:00-22:00 9 sessions *Continuing Pottery* **Darrel Hancock** Fee: \$129 Shadbolt Centre for the Arts, 6450 Deer Lake Ave in Deer Lake Park, Burnaby, 604-291-6864

September 23 Thursdays 19:00-22:00 *Introduction to Pottery* **Fredi Rahn** Fee: \$129 Shadbolt Centre for the Arts, 6450 Deer



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## WORKSHOPS

Lake Ave in Deer Lake Park, Burnaby, 604-291-6864

September 24-25 Friday & Saturday **Marilyn Levine** lecture at 19:00 Friday and demonstration on Saturday 9:30-15:30 Fine Arts Dept, University of Waterloo, 25 Caroline St N, Waterloo, Ontario, N2L 2Y5, 519-746-1882 or fax 519-746-6396

September 25 Saturdays 10:00-13:00 8 sessions *Throwing-Intermediate/Advanced* **Darrel Hancock** Fee: \$129 Shadbolt Centre for the Arts, 6450 Deer Lake Ave in Deer Lake Park, Burnaby, 604-291-6864

September 25 Saturday *Intermediate Throwing: large throwing* ClayTek Pottery Studios, 620 Millbank by Monk McQueen's, 604-872-8830

September 25 & 26 Saturday & Sunday *Improve Your Teapots* **Liz Willowby**. Select clay for a later firing in Lois' cone 10 gas kiln. Max: 12. Fee: \$65. Nanaimo Pottery Co-Op and Arrowsmith Pottery Guild, tel: Lois Romanow 250-245-0243

September 26 Sunday *Intermediate Throwing: fountain making* ClayTek Pottery Studios, 620 Millbank by Monk McQueen's, 604-872-8830

October 2 Saturday *Creative Mind: a sculptural challenge* ClayTek Pottery Studios, 620 Millbank by Monk McQueen's, 604-872-8830

October 3 Sunday 10:00-16:00 1 session *Into the Fire: Raku Workshop* **John Charnetski and Rondeau Fenton** Fee: \$85.60 (includes glazes and firing) Shadbolt Centre for the Arts, 6450 Deer Lake Ave in Deer Lake Park, Burnaby, 604-291-6864

October 15-16 Friday 16:00-21:30 and Saturday 10:00-16:00 *Throwing and Altering* **Cathi Jefferson** Richmond Potters Club non-member \$35 at Richmond Arts Centre, Minoru Blvd. Lucille Webster 604-597-8992 or Carole Clancey 604-943-5987

October 16 Saturday *Intermediate Throwing: pouring vessels* ClayTek Pottery Studios, 620 Millbank by Monk McQueen's, 604-872-8830

October 17 Sunday 10:00-16:00 1 session *Wheel-thrown and Constructed* **Joan Bruneau** Fee: \$37.45 Shadbolt Centre for the Arts, 6450 Deer Lake Ave in Deer Lake Park, Burnaby, 604-291-6864

## CHILDREN AND YOUTH

September 25 Saturdays 11:00-12:15 9 sessions *Clayworks* **Carol Hackett** ages 6-8, grade 1-3 Fee: \$50.22 Shadbolt Centre for the Arts, 6450 Deer Lake Ave in Deer Lake Park, Burnaby, 604-291-6864

September 25 Saturdays 9:30-10:45 9 sessions *Clayworks* **Carol Hackett** ages 9-13, grade 4-7 Fee: \$50.22 Shadbolt Centre for the Arts, 6450 Deer Lake Ave in Deer Lake Park, Burnaby, 604-291-6864

October 1 Fridays 15:30-17:00 9 sessions *Clayworks* **Sharon Kallis** ages 8-12, grade 3-6 Fee: \$59.27 Shadbolt Centre for the Arts, 6450 Deer Lake Ave in Deer Lake Park, Burnaby, 604-291-6864

October 17 Sundays 6 sessions 13:00-14:30 or 15:00-16:30 *Family Christmas Clayworks* **Atty Gell** 6-12 yrs with an adult. Fee: \$31.41 per family member at Bonsor Recreation Complex, 6550 Bonsor Ave, near Metrotown, 604-439-5513

## POTTERY OPEN WORKSHOPS

September 19 until the end of fall session Mondays, Wednesdays, Sundays 13:30-17:30 and Wednesdays 17:30-21:30 *Pottery Open Workshops*, 16 years and up, no instruction Drop-in fee: \$5.66 (Shadbolt students); others: \$8.09 Shadbolt Centre for the Arts, 6450 Deer Lake Ave in Deer Lake Park, Burnaby, 604-291-6864

## RESIDENCY AT BANFF

Call for Proposals  
February to March 2000  
Deadline: anytime

Residencies are for professional development. Ceramics facilities and studios available. The Banff Centre for the Arts Box 1020, Station 28, 107 Tunnel Mountain Drive, Banff, Alberta, T0L 0C0 1-800-565-9989 or email

<arts-info@banddcentre.ad.ca>. More information on the web [http://www.banffcentre.ab.ca/CF\\_Aindex.html](http://www.banffcentre.ab.ca/CF_Aindex.html)

**The Shadbolt Centre for the Arts offers Pottery Courses for all levels including the following workshops for the Fall:**

**Wheelthrown & Constructed with Joan Bruneau:** A one-day demonstration, discussion and slide presentation. A native of Halifax, Joan has developed her craft and taught in Canada and the U.S. since 1985. She is currently instructing at the Emily Carr Institute of Art & Design. **Shadbolt Centre for the Arts \$37.45, 1 session, Sunday, Oct 17. 10am-4pm**

**Into the Fire: Raku Workshop with John Charnetski and Rondeau Fenton:** Bring your bisque pots for decorating & firing. John and Rondeau are partners in Associated Fire Arts Studios on Vancouver Island, where John has also taught for 24 years at Malaspina University College. **Shadbolt Centre for the Arts \$85.60, 1 session Sunday, Oct 03. 10am-4pm**

Call 291-6864  
for Registration & Information



Joan Bruneau



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## AROUND THE PROVINCE RICHMOND

September 16-26 exhibition of Richmond Potters Club works in the Richmond Art Gallery

## FRASER VALLEY

Pottery is a family affair. The Fraser Valley Potters Guild has two tents at the upcoming Campbell Valley Country Fair September 18 and 19. In one tent is a free drop-in workshop where families can make clay items. In the second, customers can buy bisque pots from \$2 to \$10 and glaze them. The Guild raku fires and everyone leaves with a new "object d'art." Information: Mike Keller 604-533-2190

## PARKSVILLE

### Arrowsmith Potters Guild

Dr Ron Quarterly, a chiropractor, gave a session about ceramists' injuries.

## NANAIMO

### Tozan

Tozan is having an online discussion about firing their kiln. Contact Gari Whelon <whelon@mail.island.net (gari whelon)>

## MENTOR WANTED ASK A RECREATION EXPERT

**Ask an Expert** is an online service for high school students giving career and recreational information.

Mentors are needed to answer questions, estimated five per week, in the recreational ceramics field. The best questions are collected and forwarded to the expert.

Contact: email Crystal Kingwell at <ckingwell@bridges.com>

## FOR SALE

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**Brent SRC slabroller**, compact size: 29 x 50" on legs, including extra set of new cables. \$550. Susan Hirst 250-656-9399 (Sidney)

## NEWSLETTER SUBMISSION DEADLINES

October	Fri, Sept 10
November/December	Wed, Oct 13
January	Wed, Dec 8

The Newsletter welcomes articles, reviews, photographs (not slides) colour or black and white, letters to the editor, comments, notification of new books, techno tips, announcements, guild news and relevant information for the ceramic community.

Space is limited; please submit as brief a text as possible to communicate your ideas. Be certain to include name and telephone number.

Material received after the deadline will be reserved for the following newsletters.

We reserve the right to edit for space and clarity.

*Questions?* Call the editor:

Letia Richardson 604-922-3306

Please mail the material to the  
Potters Guild of BC  
see address in bar below

or email <bcpguild@intouch.bc.ca>



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## POTTERS GUILD OF BC NEWSLETTER

ISSN #: 6319 812X

The Newsletter is published 10 times yearly as an information link for members. Submissions of articles, letters and anything else of interest are happily received and should be submitted by the second Wednesday of a month. Unclassified and articles may be edited for space needs. Fax us at (604) 669-5627 or send an attachment file on email to <bcpguild@intouch.bc.ca>.

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